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120

CATALOGUES

OF

ORIGINAL DESIGNS

BY

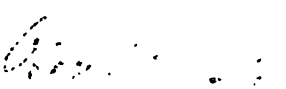
MICHAEL ANGELO AND RAFFAELLE

IN THE

UNIVERSITY GALLERIES.

—

OXFORD,
PRINTED BY W. BAXTER,
FOR J. FISHER.
1848.



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RAFFAELLE.

N.B. When Landon is referred to, the reference is to his "Vie et Œuvres de Raffaelle." 4to. Paris, 1805.

1. Study of two Heads of the Apostles—in the centre of the Transfiguration. This is one of the finest Drawings existing by this great Master, in black chalk heightened with white. See Landon's Raffaelle, Pl. 2.

Size, 19¾ inches by 14½ inches. From the Collections of M. de Rover of Amsterdam, and J. Harman, Esq.

2. The Resurrection of our Saviour—washed in bistre, heightened with white.

Size, 20½ inches by 12½ inches. From the Collection of the Chevalier Vicar.

3. Two Female forms—from the Antique. Pen Drawing.

Size, 13½ inches by 9⅜ inches. From the Collection of the Duc D'Alva.

4. A beautiful Study for the Weeping Figures in the Picture of the Entombment in the Borghese Palace, Rome—Fine pen Drawing.

Size, 13¼ inches by 8¼ inches. From the Collection of the Duke of Alva.

5. The Almighty—surrounded by Angels; a design for the *Burning Bush.* A Fresco in the Vatican. The subject is treated with the grandeur of Michael Angelo. A pen Drawing in the finest preservation. Engraved in the *School of Design.* See Landon's Raffaelle, Pl. 39.

Size, 16½ inches by 11 inches. From the Collections of the Chevalier Vicar, and W. Y. Ottley, Esq.

6. Sporting Boys—and other designs. Executed by Raffaelle, when employed in the Arabesque ornaments of the Vatican. Nothing can exceed the expression of this very capital Study. It is executed with the pen, and is engraved in the *School of Design.* See Landon's Raffaelle, Pl. 134, 5, 6, 7, 8.

Size, 11 inches by 8 inches. From the Collection of W. Y. Ottley, Esq.

7. Study of a Figure of a Young Man—drawn in black chalk at an early period.

Size, 12¼ inches by 7⅞ inches. From the Collection of the Duc D'Alva.

8. A Study for a Sonnet, in the handwriting of Raffaelle.

Size, 11¼ inches by 8½ inches. From the Collection of the Marquis Antaldi.

9. A most interesting Study of Heads, two for the Vatican Fresco Painting of the Dispute on the Sacrament—on a prepared paper, drawn with a metal point; at the back *there is a Sonnet by Raffaelle.* See Landon's Raffaelle, Pl. 185.

Size, 11⅜ inches by 8⅜ inches. From the Collection of the Marquis Antaldi.

10. Study for one of the Soldiers—in one of the Vatican Fresco Paintings of the History of Constantine; black chalk.

Size, 14⅛ inches by 10⅝ inches. From the Collections of Sir P. Lely, and Sir Joshua Reynolds.

11. Study in red chalk—for the Figure of the Almighty. In the Church of Santa Maria, at the Porta del Popolo. It is in the grand

style of M. Angelo, in red chalk. See Landon's Raffaelle, Pl. 170.

Size, 8⅞ inches by 8⅝ inches. From the Collection of the Chevalier Vicar.

12. A Saint on his Knees—fine expression: distance, View of a City like Perugia. Pen.

Size, 10 inches by 8⅝ inches. From the Collection of the Marquis Antaldi.

13. Studies of Ornaments—for the Loggie of the Vatican.

Size, 12⅞ inches by 9⅛ inches. From the Collection of the Chevalier Vicar.

14. A graceful Study of a Female—pen drawing.

Size, 10⅝ inches by 6⅞ inches. From the Collection of the Duke of Alva.

15. Studies of two Boys—bistre wash.

Size, 8⅛ inches by 6⅝ inches. From the Collection of the Chevalier Vicar.

16. Studies of Eagles and other Birds—for the Arabesques of the Loggie of the Vatican.

Size, 10⅞ inches by 8⅝ inches. From the Collection of the Marquis Antaldi.

17. Study of a Head and Hand—pen Drawing with bistre wash.

Size, 9¾ inches by 10⅜ inches. From the Collection of the Marquis Antaldi.

18. St. Jerome on his Knees—drawn in black chalk.

Size, 9⅛ inches by 7½ inches. From the Collection of Joseph Harman, Esq.

19. The Virgin, the Infant Christ, and St. John—the figures unclothed, the St. John very slightly marked in. The Virgin is seated, and the most finished of the three figures. Behind is a Sketch in red chalk of the drapery intended for the Virgin, in bistre wash.

Size, 8½ inches by 7 inches. From the Collection of the Marquis Antaldi.

20. Study of a Female figure—from the Antique.

Size, 11⅜ inches by 6 inches. From the Collection of the Marquis Antaldi.

21. A finished and careful Study—for the St. George, washed with bistre and heightened with white.

Size, 10⅜ inches by 9¼ inches. From the Collection of the Chev. Vicar.

22. Study from the Antique—a pen Drawing.

Size, 14⅜ inches by 10⅝ inches. From the Collection of J. Richardson, Esq.

23. A Study of Elephants—this most interesting Model was used by Raffaelle for his celebrated Picture, called *The Battle of the Elephants.* Executed in red chalk.

Size, 12½ inches by 8½ inches. From the Collection of the Chevalier Vicar, of Rome.

24. The Adoration of the Magi—a fine composition, washed in bistre, and heightened with white. *One of the sets worked in Tapestry.* See Landon's Raffaelle, Pl. 125.

Size, 15¾ inches by 9⅝ inches. From the Collection of R. Udney, Esq.

John Udney, Esq. British Consul General at Venice, afterwards at Leghorn. G. M. vol. 70. p. 92.

25. Study of a Foot for one of the figures in the Transfiguration—in black chalk. See Landon's Raffaelle, Pl. 2.

Size, 11⅛ inches by 8⅝ inches. From the Collection of the Chev. Vicar.

26. The pretended Miracle of Bolsena—Design for the Fresco in the Vatican. It is

arched at top to suit its place; the whole composition washed with bistre and heightened with white. See Landon's Raffaelle, Pl. 64.

Size, 16⅛ inches by 9⅞ inches. From the Collection of the Chevalier Vicar.

27. Fighting Men— a design for the celebrated Fresco in the Vatican of the Victory over the Saracens at Ostia. The figures are unclothed, and it differs from the Fresco in many particulars. It is executed with the pen, and is engraved in the *School of Design.*

Size, 16½ inches by 11 inches. From the Collections of the Marquis Antaldi, and W. Y. Ottley, Esq.

28. Study—from the celebrated Torso of Belvedere, executed in red chalk, and is one of the finest Studies by this great Master.

Size, 16¼ inches by 9⅜ inches. From the Collection of the Chevalier Vicar.

29. Fighting Figures—or probably a Design for Warriors in the Rape of Helen; admirably drawn with pen and bistre. This very capital Drawing is copied, in small, in Picart's

Impostures Innocentes. See Landon's Raffaelle, Pl. 114.

Size, 16½ inches by 10 inches. From the Collection of M. Verstegh.

30. Study of the Back of a Male Figure—bistre pen Drawing.

Size, 8⅜ inches by 5½ inches. From the Collection of Mr. Richardson, and Lord Hampden.

31. Drawing of the background of Fresco Painting of the School of Athens in the Vatican—pen worked with bistre. See Landon's Raffaelle, Pl. 104.

Size, 9 inches by 5⅛ inches. From the ancient Collection of the Earl of Arundel.

32. Study of a Soldier lying down—from one of the subjects of the history of Constantine in the Vatican; black chalk.

Size, 12½ inches by 7½ inches. From the Collection of Sir P. Lely.

33. The suspended Man—endeavouring to escape from the fire; a fine Model, evidently from the life, for the celebrated Fresco in the *Incendio del Borgo* in the Vatican. This

splendid Study is executed with a bold pencil and bistre, heightened with white.

Size, 16¼ inches by 9½ inches. From the Collection of the Baron De Non.

34. Study—in red chalk for the Head of St. Elizabeth in the Picture called the Perla, now in Madrid.

Size, 9⅞ inches by 7⅝ inches. From the Collection of the Chev. Vicar.

35. Study—Female Figure sitting;—careful bistre pen Drawing.

Size, 9⅝ inches by 6½ inches. From the Collection of the Chev. Vicar.

36. Study of a young Man holding up his hand—black chalk.

Size, 12⅝ inches by 7⅞ inches. From the Collection of the Duke of Alva.

37. Study from the Antique—Venus with the golden ball in her hand. Pen drawing.

Size, 10⅜ inches by 6¾ inches. From the Collection of Sir P. Lely and Lanfrank.

The numbers are continued on the opposite Desk.

38. Female figure as a Cariatide—heightened with white. See Landon, Pl. 168, 9, 70.

Size, 14⅝ inches by 6⅛ inches. From the Collection of Lord Spencer.

39. A Design for a Bed—richly ornamented, bistre pen.

Size, 11½ inches by 8½ inches. From the Collection of R Cosway, Esq.

40. Study for a Picture of the Virgin, Infant Saviour, and St. John—a pen Drawing.

Size, 6¾ inches by 5 inches. From the Collection of Mons. Vicar, Rome.

41. Study—Two young Men, one lying on the ground; drawn on a prepared paper with a metal point, heightened with white, in the Perugino manner.

Size, 13 inches by 9½ inches. From the Collection of the Duke of Alva.

42. The pretended Miracle of Bolsena—a third Study for this composition. It is a pen Drawing in bistre, worked with Indian Ink. See Landon's Raffaelle, Pl. 64.

Size, 16½ inches by 10½ inches. From the Collection of Sir Joshua Reynolds.

43. Studies for the subject of the Virgin, Infant Christ, and St. John—figures unclothed.

Size, 10 inches by 8⅛ inches. From the Collection of Mr. Josi, Amsterdam, father of the late Keeper of the Prints in the British Museum.

44. Studies—Heads and Hands, &c. drawn with a metal point, heightened with white, on prepared paper, during his visit to Florence, as is proved by a small light sketch of the celebrated *Fighting for the Standard* of L. da Vinci, which then existed in that city. This Study is in the highest preservation. The profile Head resembles Fra. Bartolomeo.

Size, 10¾ inches by 8½ inches. From the Collections of W. Y. Ottley, Esq. F. J. Duroveray, Esq. and T. Dimsdale, Esq.

45. Study—of a Man holding a Book; drawn on a prepared ground with a metal point.

Size, 8⅛ inches by 6 inches. From the Collection of the Marquis Antaldi.

46. One of the Sibyls—in the celebrated Fresco of the Chiesa della Pace at Rome, a most splendid and elegant figure, executed in red chalk. See Landon's Raffaelle, Pl. 187.

Size, 14½ inches by 7⅓ inches. From the Collection of Sir Joshua Reynolds.

47. Charity—a Female and three Infants. This very capital Design is executed in black chalk, at the best time of this illustrious Master; it is engraved. See Landon's Raffaelle, Pl. 149.

Size, 12½ inches by 6 inches. From the Collections of M. de Rover, and M. Revil.

48. Study of a Monk preaching—on a prepared paper, with a metal point.

Size, 9½ inches by 7½ inches. From the Collection of the Chev. Vicar.

49. Warriors fighting—five figures, in red chalk; a Study for one of the basso relievos in the School of Athens, and is engraved in the *School of Design*. See Landon's Raffaelle, Pl. 184.

Size, 15 inches by 11 inches. From the Collections of the Chev. Vicar, and W. Y. Ottley, Esq.

50. Minerva and other figures—as Statues; in compartments, arched at top. Finished with the metal point, on prepared paper, and heightened with white. A Study for part of

the ornaments in the School of Athens. See Landon's Raffaelle, Pl. 184.

Size, 10¾ inches by 8 inches. From the Collections of the Chev. Vicar, and W. Y. Ottley, Esq.

51. Portrait of Raffaelle—when young; shewing also the great skill with which he drew at an early period. This beautiful and interesting Drawing, executed in black chalk and heightened with white, has been copied in Mr. Passevant's Life of Raffaelle, where it is described.

Size, 15⅛ inches by 10¼ inches. From the Collections of the Chev. Vicar, W. Y. Ottley, Esq. and J. Harman, Esq.

52. Five Studies—on one Mount; Hands, Arms, &c.

Size, 12¼ inches by 12¾ inches. From the Collection of Prince Borghese.

53. Two Swimming Figures—for the celebrated Fresco in the Vatican of the *Battle of Constantine;* in black and white chalk, on brown paper. Raffaelle did not live to finish this work; it was painted after his death by Julio Romano and other of his scholars, from his Cartoons.

Size, 14¼ inches by 10¼ inches. From the Collection of the Duke of Alva.

54. Study of a Man with a Book—bistre pen.

Size, 7¼ inches by 3⅝ inches. From the Collection of the Chev. Vicar.

55. A Study—for the subject of the Finding of Moses; one of the Frescos of the Vatican, in red chalk. See Landon's Raffaelle, Pl. 38.

Size, 16½ inches by 11 inches. From the Collection of the Marquis Antaldi.

56. The Judgment of Moses on the Sons of Levi. Numb. xvi.—a fine Composition, washed in bistre, and heightened with white.

Size, 16¾ inches by 5¾ inches. From the Collection of Mons. Revil of Paris.

57. A Sketch—for the bottom part of the Resurrection, executed with a pen.

Size, 10½ inches by 8½ inches. From the Collections of Sir Joshua Reynolds, &c. &c.

58. Jacob wrestling with the Angel—a fine Drawing in bistre, heightened with white.

Size, 16⅛ inches by 5¾ inches. From the Collection of the Duke of Alva.

59. The Mount Parnassus—the first Design for this celebrated Fresco in the Vatican—executed with the pen, figures unclothed.

Size, 18¾ inches by 12 inches. From the Collection of the Chevalier Vicar.

60. Study, for the Passage of the Red Sea—one of the Frescos in the Vatican. Pen drawing. See Landon's Raffaelle, Pl. 40.

Size, 16⅝ inches by 9¾ inches. From the Collection of Mons. Dijonval.

61. Two young Men with musical instruments—on a prepared ground with a metal point. *These Studies are particularly mentioned in Mr. Ottley's Italian School.*

Size, 9⅛ inches by 7½ inches. From the Collection of W. J. Ottley, Esq.

62. Study for a St. Joseph—leaning on a staff, bistre pen drawing.

Size, 7⅛ inches by 3½ inches. From the Collection of the Duke of Alva.

63. Small Drawing of a Woman suckling a Child—in bistre.

Size, 5⅜ inches by 4½ inches. From the Collection of the Duke of Alva.

64. Study of Figures and Drapery—for St. Michael, washed in bistre, and heightened with white.

Size, 9¼ inches by 8¼ inches. From the Collection of the Marquis Antaldi.

65. A Warrior striding over a fallen Foe—executed with a freedom and grandeur equal to Titian or Michael Angelo. It is in black chalk; and is a Study for part of the celebrated Fresco in the Vatican, of the *Victory over the Saracens at Ostia.* Superb.

Size, 15½ inches by 10¾ inches. From the Collection of M. Dargenville.

66. A Female—with a vase on her shoulder, and another assisting a man in lifting a weight on his shoulder. This Drawing is sketched with the pen and bistre; the figures are most correctly drawn, and are unclothed.

Size, 11 inches by 8¼ inches. From the Collection of Count Baglione of Perugia.

67. Our Saviour and the two Disciples at Emmaus—drawn in bistre and heightened

with white. Engraved. See Landon's Raffaelle, Pl. 129.

Size, 10⅞ inches by 7¼ inches. From the Collection of Mr. Metz.

68. A pen Study of the Virgin reading.

Size, 6½ inches by 6½ inches. From the Collection of the Marquis Antaldi.

69. Study of Milo carrying the Ox—apparently from an antique Bronze.

Size, 9 inches by 7⅞ inches. From the Collection of the Marquis Antaldi.

70. The arrival of the Cardinal de Medici (Leo X.) at Rome—attended by other dignitaries of the Church. The rivers Tiber and Arno are symbolically represented. This splendid Drawing is most carefully executed with a pen, washed with bistre, and heightened with white, and was painted in Fresco in the Vatican. Superb. See Landon's Raffaelle, Pl. 253, 263.

Size, 11 inches by 9¼ inches. From the Collections of M. Zanetti, and the Baron De Non.

71. Landscape, with a view of a City.—This interesting Drawing is copied in the Cabinet du Roi.

Size, 9½ inches by 6½ inches. From the Collection of Mons. Crozat.

72. Study for the subject of Solomon's Idolatry, (1 Kings xi. 5.)—a slight pen Sketch.

Size, 10 inches by 7⅛ inches. From the Collection of the Marquis Antaldi.

73. Hercules seizing the Dog Cerberus—a spirited pen Study.

Size, 5¾ inches by 5⅜ inches. From the Collection of the Marquis Antaldi.

74. Female Figure reposing—Study from the Antique. Engraved by Marc Antonio as Cleopatra. By pen.

Size, 12⅞ inches by 9 inches. From the Collection of the Duke of Alva.

75. Study for Tobit and the Angel—partaking much of the Perugino style, on a prepared paper with a metal point heightened with white.

Size, 9½ inches by 7⅝ inches. From the Collection of the Chev. Vicar.

76. A small Study—for the Judgment of Solomon, on a prepared ground with a metal point. See Landon's Raffaelle, Pl. 351.

Size, 5⅞ inches by 4 inches. From the Collection of the Marquis Antaldi.

77. Study for the Fresco of the Finding of Moses—in the Loggia of the Vatican: bistre, heightened. See Landon's Raffaelle, Pl. 38.

Size, 10⅜ inches by 9½ inches. From the Collection of the Duke of Alva.

78. The Salutation of the Virgin—(a finished composition) in bistre, heightened with white.

Size, 12⅜ inches by 8¼ inches. From the Collection of the Marquis Legoy.

79. Preparing the Savoury Meats—arched top, as if intended for one of the Vatican Frescos; washed with bistre, and heightened with white.

Size, 10⅛ inches by 5 inches. From the Collection of the Duke of Alva.

80. The Virgin, Infant Saviour, St. John, Joseph, and Elizabeth—on blue paper heightened with white.

Size, 11 inches by 10⅛ inches. From the Collection of the Count Gelosi.

81. Study of a Man—also a Female Head. Pen.

Size, 9⅛ inches by 5½ inches. From the Collection of the Duke of Alva.

82. A Study of a Shepherd with Bagpipe—bistre pen.

Size, 7⅛ inches by 4½ inches. From the Collection of the Duke of Alva.

83. Two of the Evangelists and a Saint on his Knees,—washed in bistre and heightened with white.

Size, 8⅜ inches by 7⅞ inches. From the Collection of Lord Hampden, and originally from that of the Earl of Arundel.

84. Study of the Angel over one of the Constellations—for the Painting in the Chiesa di Santa Maria near the Porta del Popolo at Rome; red chalk. See Landon's Raffaelle, Pl. 67, 8, 9, 70.

Size, 7⅜ inches by 6¾ inches. From the Collection of the Chev. Vicar.

85. The upper part of the Fresco-Painting of the Dispute of the Sacrament in the Vatican—Thirteen figures, admirably drawn

with bistre, heightened with white. See Landon's Raffaelle, Pl. 185.

Size, 16 inches by 9¼ inches. From the Collection of Mariette, Marquis Legoy, and T. Dimsdale, Esq.

86. David giving his Charge to Solomon, (1 Kings ii. 3.)—finely composed. Washed Drawing heightened with white.

Size, 15½ inches by 5½ inches. From the Collection of Lord Hampden.

87. Abraham offering up Isaac—bistre, heightened with white.

Size, 12½ inches by 8⅝ inches. From the Collection of the Duke of Modena.

88. Moses striking the Rock—Study for one of the Fresco Paintings in the Vatican. A fine composition, drawn in bistre and heightened with white. See Landon's Raffaelle, Pl. 41.

Size, 11½ inches by 9 inches. From the Collection of the Chev. Vicar.

89. A sheet of Studies—for the Entombment of our Lord, a Picture now in the Borghese Palace in Rome. At the lower part are two of the Apostles laying out the Body, and above are four heads and a hand,

which form part of this magnificent work. It is executed with the pen and bistre. See Landon's Raffaelle, Pl. 154, 215.

Size, 12½ inches by 8¼ inches. From the Collections of T. della Vita, M. Bordage, Crozat, & B. Constantine.

90. The Saviour and Apostles at Supper—finished Drawing, bistre heightened with white. See Landon's Raffaelle, Pl. 152.

Size, 10⅜ inches by 7 inches. From the Collection of the Chevalier Vicar.

91. Study of a Horse's Head—in black chalk.

Size, 8⅛ inches by 6⅛ inches. From the Collection of Thomas Dimsdale, Esq.

92. A Storm—Saints praying in a boat, bistre washed, heightened with white.

Size, 5 inches by 4½ inches. From the Collections of Mr. Richardson, and Sir Joshua Reynolds.

93. Study—for two of the Figures on the steps in the School of Athens; also the head of Medusa, introduced on the shield of Minerva, in the same work. Carefully drawn with the metal point, heightened with white, on a prepared paper. Engraved in the

School of Design. See Landon's Raffaelle, Pl. 184.

Size, 11½ inches by 8 inches. From the Collections of the Chevalier Vicar, and W. Y. Ottley, Esq.

94. A sheet of study Figures, Architecture, &c.—*with the autograph of Raffaelle, engraved by Messrs. Woodburn.*

Size, 11⅝ inches by 7 inches. From the Collection of Lord Hampden and Sir Joshua Reynolds.

95. Seven Persons sitting at Table—sketched with the metal point, and heightened with white, on a prepared paper; full of expression. *Engraved in Messrs. Woodburn's Works.*

Size, 13½ inches by 9 inches. From the Collection of Timoteo della Vite, and the Marquis Antaldi.

96. Studies of Angels—for the composition of the Dispute on the Sacrament. A pen sketch. See Landon's Raffaelle, Pl. 185.

Size, 10½ inches by 7⅞ inches. From the Collection of the Marquis Antaldi.

97. An Angel flying, a Design for Abraham offering up Isaac—a pen Drawing.

Size, 8⅛ inches by 7⅝ inches. From the Collection of the Marquis Legoy.

98. The Virgin embracing the Infant Saviour—a most graceful and beautiful composition, engraved by Marc Antonia.

Size, 6⅛ inches by 5⅛ inches. From the Collection of the Marquis Legoy.

99. Study of a Female—a pen Drawing, probably Cassandra.

Size, 8¼ inches, by 5⅛ inches. From the Collection of the Marquis Antaldi.

100. The miraculous Draught of Fishes—washed with bistre. See Landon's Raffaelle, Pl. 3, 244.

Size, 13⅜ inches by 6⅛ inches. From the Collection of the Duke of Alva.

101. Marine Monsters—executed with the pen; engraved in the *Italian School of Design*. See Landon's Raffaelle, Pl. 273, 4, 5, 6, 7, 8, 9, 80.

Size, 16 inches by 9½ inches. From the Collections of the Chevalier Vicar, and W. Y. Ottley, Esq.

102. One of the Apostles—in the Dispute of the Sacrament. An admirable Study, with other sketches. In black chalk, heightened with white. See Landon's Raffaelle, Pl. 185.

Size, 15½ inches by 10½ inches. From the Collections of the Duke of Alva, and F. J. Duroveray, Esq.

103. A Saint on his Knees—probably intended for St. Stephen. Drawn with the metal point, on a prepared ground. Engraved in the *Italian School of Design.*

Size, 10½ inches by 7¼ inches. From the Collection of W. Y. Ottley, Esq.

104. Nymphs and Tritons—Design for a chased silver Dish; admirably drawn with the pen, in his finest manner. Engraved in Messrs. Woodburn's work. See Landon's Raffaelle, Pl. 273, 4, 5, 6, 7, 8, 9, 80.

Size, 14½ inches by 9 inches. From the Collection of the Chev. Vicar.

105. Studies of several Figures—for the Vatican Fresco-Painting of the School of Athens. Engraved in the *Italian School of Design.* It is drawn on a prepared ground with a metal point. See Landon's Raffaelle, Pl. 184.

Size, 12⅞ inches by 9⅜ inches. From the Collection of W. Y. Ottley, Esq.

106. Study for the Picture of the Entombment—in the Borghese Palace; on a prepared ground, drawn with a metal point, with

great expression. See Landon's Raffaelle; Pl. 154, 215.

Size, 11¼ inches by 8½ inches. From the Collection of the Marquis Antaldi.

107. Study—for the Female carrying two vases, with water, in the celebrated Fresco of the *Incendio del Borgo* in the Vatican; carefully drawn with the pen and bistre, heightened with white; in the manner of M. Angelo. It is *engraved in Pond's Imitations.*

Size, 15½ inches by 6¾ inches. From the Collections of Dr. Mead, A. Pond, Esq. and T. Dimsdale, Esq.

108. Study of Monks—with books in their hands, heads of lions, &c. having somewhat of the taste of L. da Vinci. This very interesting sketch is drawn with the metal point, on prepared paper, with great spirit.

Size, 10¾ inches by 8¾ inches. From the Collection of the Chevalier Vicar, of Rome.

109. Two Studies—for the Madonna and Infant Saviour.

Size, 8 inches by 7⅝ inches. From the Collection of the Marquis Antaldi.

110. Our Lord crowning the Virgin—they are seated on a throne, with Apostles on

each side. Finely executed with the pen, and full of character.

Size, 13⅜ inches by 11½ inches. From the Collections of Mariette, M. Bordage, and Lempereur.

111. Study, two Figures—Soldier sitting on his Shield, &c. drawn on a prepared ground with a metal point, in the Perugino manner.

Size, 12⅝ inches by 8⅛ inches. From the Collection of the Duke of Alva.

112. Study for the Picture of the Madonna, St. John, and of the Infant Saviour—who is seated on a saddle. On tinted paper, with a metal point.

Size, 9⅛ inches by 7⅝ inches. From the Collection of the Marquis Antaldi.

113. A pen Drawing of the Virgin—seated, studying a book, with the Infant Saviour standing at her knees.

Size, 8¼ inches by 5⅛ inches. From the Collection of the Marquis Antaldi.

114. A graceful Study of a young Man playing a Guitar—Pen.

Size, 6 inches by 4¾ inches. From the Collection of the Marquis Antaldi.

115. Hercules—*Gaulois*, or Eloquence. *Copied in the Cabinet du Roi.* Highly finished in bistre, heightened with white. One of the most important Drawings of this great Master.

Size, 9¼ inches by 9⅝ inches. From the Collections of T. della Vite, Marquis Antaldi, M. Crozat, Marquis Legoy, and Thomas Dimsdale, Esq.

116. Our Saviour and the Woman at the well—a most beautiful pen Drawing of the Perugino period. See Landon's Raffaelle, Pl. 236.

Size, 14⅜ inches by 9⅛ inches. From the Collection of W. Y. Ottley, Esq. and Robt. Udney, Esq.

117. A Holy Family—and Adoration of the Shepherds; Twelve Figures drawn with the pen. This admirable composition is engraved in the *Italian School of Design.* See Landon's Raffaelle, Pl. 222, 292, 293.

Size, 15½ inches by 10½ inches. From the Collections of the Chevalier Vicar, and W. Y. Ottley, Esq.

118. David giving his last charge to Solomon, (1 Kings ii. 3.)—A fine Composition. Pen Drawing.

Size, 10⅜ inches by 7⅜ inches. From the Collection of Thomas Dimsdale, Esq.

119. The Virgin and the Apostles, mourning over the Dead Body of our Lord; the three Maries and other figures attending.—Ten figures, drawn with the pen and bistre; in the second time of this great Master. Very fine. An idea for the celebrated Borghese Picture of the Entombing of Christ. See Landon's Raffaelle, Pl. 154, 215.

Size, 8¼ inches by 7¼ inches. From the Collection of the Baron De Non, of Paris.

120. Study—of three figures for the celebrated Borghese Picture representing the Saviour carried to His Tomb. This Study is most interesting, as proving the care of this illustrious Master in preparing for his Pictures. The figures in the present Drawing are unclothed, to mark the anatomy; the Body of our Lord is slightly indicated in red chalk. It is executed with the pen and bistre. See Landon's Raffaelle, Pl. 154, 215.

Size, 11¼ inches by 9¾ inches. From the Collections of T. della Vite, and the Marquis Antaldi.

121. The Virgin, the Infant Saviour, and St. John—a beautiful design for a Holy Family; the Virgin holds a book, which is

regarded with attention by the Saviour. Though sketched with a pen, and slight in execution, the characters, particularly of the Christ, are wonderful.

Size, 9 inches by 6¼ inches. From the Collections of T. della Vita, and the Marquis Antaldi.

122. A Group of four Warriors—a Study for part of one of the celebrated Frescos in the Library of Sienna, sketched with a metal point, on a grey ground. *This exquisite Study is copied in the School of Design.*

Size, 9 inches by 8¾ inches. From the Collection of W. Y. Ottley, Esq.

123. Studies of Boys at play—pen Drawing damaged. See Landon's Raffaelle, Pls. 234, 5, 6, 7, 8.

Size, 15⅛ inches by 10⅓ inches. From the Collection of the Marquis Antaldi.

124. A Composition for the Borghese Picture of the Entombment of Christ—drawn in red chalk. See Landon's Raffaelle, Pl. 154, 215.

Size, 12¾ inches by 9½ inches. From the Collection of King Charles the First.

125. The Miracle of Bolsena—the entire Composition, but different from the Fresco

in the Vatican, a finished Study in bistre, heightened with white, arched top. See Landon's Raffaelle, Pl. 64.

Size, 16 inches by 10 inches. From the Collection of Ignatius Hugford, Esq.

126. The Adoration of the Magi—drawn in bistre and heightened with white. See Landon's Raffaelle, Pl. 59.

Size, 12¼ inches by 8⅛ inches. From the Collection of J. Harman, Esq.

127. Architectural Subject—on the reverse are several Studies for the same. This Drawing is of the highest interest, being *signed with the autograph of Raffaelle.*

Size, 14½ inches by 10 inches. From the Collection of the Count de Fries.

128. Samson breaking the Jaws of the Lion—a Study with the pen, full of expression, and in surprising preservation. *Engraved in Messrs. Woodburn's Works.*

Size, 10½ inches by 10⅛ inches. From the Collection of Prince Borghese, at Rome.

129. A Sketch for a Picture of the Madonna and Infant Saviour—with the pen.

Size, 7⅞ inches by 5¼ inches. From the Collection of the Duke of Alva.

130. A very interesting Study—for the Head of one of the Females in the Cartoons of the Murder of the Innocents; coloured chalk. See Landon's Raffaelle, Pl. 126, 127.

Size, 11½ inches by 10½ inches. From the Collection of Lord Spencer.

131. The Study of Adam, for the subject of the famous Engraving by M. Antonio Raimondi. Freely sketched with the pen. Engraved in the *Italian School of Design.*

Size, 13 inches by 10½ inches. From the Collections of Crozat, Mariette, and H. Fuseli, Esq.

132. Study of Attila—for the celebrated Fresco in the Vatican, but it differs from the Painting. See Landon's Raffaelle, Pl. 63.

Size, 23½ inches by 15½ inches. From the Collection of Mons. Vicar.

133. Head of the Horse of Heliodorus.—This admirable Cartoon is inestimable. Mr. Ottley, in the School of Design, thus describes it:—"The head of the horse, which was formerly preserved in the Albani Palace at Rome, is of such marvellous perfection, that it can only be compared to the finest remains

of ancient Greek art." See Landon's Raffaelle, Pl. 62.

Size, 27 inches by 21 inches. From the Collections of the Cardinal Albani and W. Y. Ottley, Esq.

134. Study in colours of the Arm of our Saviour—fragment of a Cartoon.

Size, 21 inches by 12¼ inches. From the Collection of R. Cosway, Esq.

135. Study of Hands for the Transfiguration—black chalk. See Landon's Raffaelle, Pl. 2.

Size, 11⅜ inches by 7⅝ inches. From the Collection of Mons. Vicar.

136. Study of the Muses or the Graces—a Sketch by pen.

Size, 9 inches by 8 inches. From the Collection of the Duke of Alva.

137. A Roman Emperor on his throne—pen Drawing.

Size, 6¾ inches by 5 inches. From the Collection of Sir J. Reynolds.

138. Study of a Foot for the Picture of the Transfiguration—black chalk. See Landon's Raffaelle, Pl. 2.

Size, 10⅝ inches by 7½ inches. From the Collection of the Marquis Antaldi.

139. Study for a Saint Catherine—in black chalk, in his early manner.

Size, 14⅛ inches by 11 inches. From the Collection of the Marquis Antaldi.

140. Study of two Male Figures—from the Antique; red chalk.

Size, 16½ inches by 11⅛ inches. From the Collection of the Duke of Alva.

141. Head of one of the Apostles in the Transfiguration—black chalk. See Landon's Raffaelle, Pl. 2.

Size, 10¾ inches by 9½ inches. From the Collection of His Grace the Duke of Devonshire, and presented by him to Sir Thomas Lawrence.

142. A young Man from the Antique—red chalk.

Size, 15¾ inches by 10½ inches. From the Collection of the Duc D'Alva.

143. Study of a fragment of Fortune—from the Antique; bistre pen Drawing.

Size, 15 inches by 10⅛ inches. From the Collection of the Duke of Alva.

144. A grand composition of the Presentation in the Temple—pen Drawing, washed with bistre and heightened with white.

Size, 12 inches by 10¼ inches. From the Collection of the Marquis Dijonval, and Thomas Dimsdale, Esq.

145. A Design for a triumphal Arch—pen Drawing.

Size, 19⅞ inches by 14⅝ inches. From the Collection of Mons. Dijonval.

146. A Study of Drapery—bistre wash, heightened with white.

Size, 16 inches by 10⅝ inches. From the Collection of the Chevalier Vicar.

147. Two fine Studies for Drapery—on prepared paper, black chalk, heightened with white.

Size, 15½ inches by 10⅛ inches. From the Collection of the Duc D'Alva.

148. Studies of Heads of Monsters—Designs for Carving.

Size, 16¾ inches by 10⅝ inches. From the Collection of the Marquis Antaldi.

149. Study of the Drapery of a Female—bistre, from Drawing from the Antique.

Size, 15 inches by 9¾ inches. From the Collection of the Chevalier Vicar.

150. Leo the Tenth—the drapery for his celebrated Portrait; in black chalk, on blue paper, lightly heightened with white; in the finest preservation.

Size, 16¼ inches by 10¾ inches. From the Collection of the Chevalier Vicar.

The numbers are continued on the two sided Drawings, placed perpendicularly on the top of the desks, commencing at the large ornamental gilt frame.

151. The Saracens at Ostia. Spirited pen Drawing, representing groups of Fighting Men undraped—a Study for the Vatican Fresco Painting: on the reverse is another Drawing for the same Picture, equally fine.

Size, 15½ inches by 10¾ inches. From the Collections of T. della Vite, Crozat, Mariette, and Brunet.

152. A sheet of Studies—chiefly for the Picture formerly in the Aldobrandine Palace, late in the collection of William Beckford, Esq. and now in the National Gallery. This most admirable Study presents the Head of the St. Catharine, highly finished with the pen, and also some Studies of Angels. On

the reverse are three several Studies of the St. Catharine, all varying from the Painting. It is executed with the pen.

Size, 11 inches by 7 inches. From the Collections of B. West, Esq. P.R.A. and T. Dimsdale, Esq.

153. Studies of Figures, a Man holding a Book and a Sword, unclothed—a pen Drawing. On the reverse, another Drawing. In the finest time of Raffaelle.

Size, 10½ inches by 7½ inches. From the Collection of Mons. Brunet.

154. Studies of four Figures of Warriors—pen Drawing.

Size, 10⅞ inches by 8⅛ inches. From the Collection of Mr. Berwick.

155. Melpomene—a Study for one of the Figures in the Fresco of the Vatican, *Mount Parnassus*. Engraved in the *Italian School of Design*.

Size, 13¾ inches by 10 inches. From the Collection of W. Y. Ottley, Esq.

156. Three Musicians—a female touching the harp, and two men, one playing a small violin, the other blowing a sort of wind instru-

ment. Sketched with the pen; on the reverse is a Study for the Entombing of our Saviour. In the Borghese palace. See Landon's Raffaelle, Pl. 154, 215.

Size, 9¼ inches by 7½ inches. From the Collection of W. Y. Ottley, Esq. and engraved in his Italian School of Design.

157. Two Studies—representing the Virgin and the Infant Saviour, with Studies for the back-ground of the same Picture: other Studies are at the back. *Engraved in Messrs. Woodburn's Works.*

Size, 5½ inches by 4⅞ inches. From the Collection of the Marquis Legoy.

158. Interior of a Chamber, Study of the Virgin reading—a pen Drawing, probably a Design for the Annunciation: other Studies at the back. See Landou's Raffaelle, Pl. 242.

Size, 11¼ inches by 8¾ inches. From the Collection of Richard Cosway, Esq.

159. The Angel appearing to the Shepherds—pen and bistre wash, heightened with white: on the reverse another pen Drawing.

Size, 12¾ inches by 11¼ inches. From the Collection of the Marquis Legoy.

160. A Study of a Female Figure in the Fresco Painting of the Vatican of Heliodorus driven from the Temple—executed in black chalk; on the reverse, another Study for the same Picture: both engraved in the *Italian School of Design.* Superb. See Landon's Raffaelle, Pl. 62.

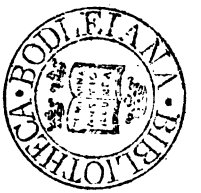
Size, 16 inches by 11 inches. From the Collections of Sir Joshua Reynolds, and T. Dimsdale, Esq.

161. Two small Landscapes—on the reverse is one equally beautiful. They have frequently been copied; and are *engraved in the Cabinet du Roi.* Also a Female Head in black chalk.

Size, 6¼ inches by 2⅞ inches. In the bottom ones, 8¼ inches by 2⅞ inches. From the Collections of Vasari, M. Crozat, and the Count de Fries.

162. Studies of small Figures of the Holy Family, &c.—and also of a Church for a back-ground. A pen Drawing, *with the Autograph of Raffaelle.*

Size, 10½ inches by 8¼ inches. From the Collection of the Marquis Antaldi.


BODLEIANA · BIBLIOTHECA ·

M. ANGELO.

N. B. When Landon is referred to, the reference is to his "Vie et Œuvres de M. Angelo." 4to. Paris, 1805.

1. The whole of the Composition of the Last Judgment—an admirable Drawing, highly finished with pen and bistre wash; the figure of Satan in the boat is of a different tint. See Landon's M. Angelo, Pl. 1.

Size, 22 inches by 16¼ inches. From the Collections of the Casa Buonaroti, and W. Y. Ottley, Esq.

2. The Return of the Holy Family from Egypt—a Sketch in oil on board, very instructive, as shewing his way of working; he has drawn the figures unclothed, and has marked in some parts of the drapery over the naked figures. This Drawing in chiaro oscuro is probably unique.

Size, 26 inches by 21 inches. From the Collections of the King of Naples, at the Capo di Monti, and W. Y. Ottley, Esq. It is mentioned in the Italian School of Design, page 31.

3. A most elaborate Drawing—of the subject of the whole of the Ceiling of the Sistine Chapel, pen washed with bistre, by *Julio Clovio.* See Landon's Pref. to M. Angelo, p. 14.

Size, 21⅛ inches by 10½ inches. From the Collection of W. Y. Ottley, Esq.

4. Three Studies—from an antique Statue of Venus, bistre pen; *mentioned in Ottley's Italian School of Design.*

Size, 9⅛ inches by 8¼ inches. From the Collection of W. Y. Ottley, Esq.

5. A Dragon or Chimæra—admirably drawn with the pen and bistre: on the reverse, Studies of Eyes and a Head, *drawn by M. Angelo as a lesson for his scholar, Andrea Mini, who has copied them very indifferently.* (See No. 77, 40.) M. Angelo has written on this Drawing an observation recommending patience to his disciple. This curious Drawing has been copied by A. Caracci.

Size, 13¼ inches by 10½ inches. From the Collection of the Baron De Non.

6. Anatomical Studies of the Back and Arms—in bistre pen drawing.

Size, 9⅛ inches by 7⅛ inches. From the Collection of the Chev. Vicar.

7. Horses, and a small Study for the Fighting for the Standard—this noble Study is particularly interesting; the Horses are drawn from the life, at the time he was undecided as to his subject for the Cartoon of the Battle between the Pisani and the Florentines, on the river Arno; *on the reverse of this Drawing are several verses, in the handwriting of this illustrious Master.* See Preface to Landon's M. Angelo, page 6.

Size, 17 inches by 11 inches. From the Collection of W. Y. Ottley, Esq.

8. A Pentimento of three Legs—shewing the knee joints; black chalk.

Size, 11¼ inches by 7⅞ inches. From the Collections of Mr. Richardson, and R. Cosway, Esq.

9. An architectural Design—for the small Chamber in St. Peter's at Rome, in which the Sacred Relics are kept.

Size, 10⅛ inches by 6½ inches. From the Collection of the Chevalier Vicar.

10. Head of a Man—strongly expressive of malevolence, evidently drawn from life, executed in red chalk, the face highly finished, and the cap and drapery freely sketched. Engraved in the *School of Design*.

Size, 11 inches by 8 inches. From the Collections of M. Buonaroti, the Chevalier Vicar, and W. Y. Ottley, Esq.

11. Study of a Female head—and *an anatomical Study* of a Leg, in black chalk.

Size, 8¼ inches by 6⅞ inches. From the Collections of Sir Peter Lely, Mr. Richardson, and Sir Joshua Reynolds.

12. The Crucifixion—a noble Study for our Lord on the Cross, and two of the Apostles, one on each side. On the reverse another Study for the Saviour. This Design is executed in black and white chalk, and has several *Pentimenti's*. See Landon's M. Angelo, Pl. 42.

Size, 11 inches by 9¼ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

13. A sheet of Studies—Horses and various trophies—admirably drawn with the pen; on

the reverse are Studies of Architecture and Figures.

Size, 11 inches by 7½ inches. From the Collection of J. Richardson, Esq.

14. A sheet of Studies of Hands—also the Body of a Man; powerfully drawn, bistre pen.

Size, 16½ inches by 10⅜ inches. From the Collection of the Chevalier Vicar.

15. A large Cartoon—for the Last Judgment; a Man rising from the Tomb; drawn with great expression in charcoal. See Landon as before.

Size, 24⅜ inches by 22⅛ inches. From the Collection of the Chevalier Vicar.

16. A sheet of Studies of Hands—of equal power with the preceding; bistre pen.

Size, 16¾ inches by 11⅜ inches. From the Collection of the Chevalier Vicar.

17. Figure of a Man—Study from the life, in red chalk, sitting on a trestle, which is drawn in black chalk.

Size, 15½ inches by 9⅛ inches. From the Collection of Sir Joshua Reynolds.

18. An old Woman and a Child—walking with a stick, the drapery in grand folds. It is executed with a reed pen, and is full of expression, probably from life.

Size, 13 inches by 8½ inches. From the Collections of M. Revil, and W. Y. Ottley, Esq.

19. Three Figures disputing—one a soldier. This capital Drawing is particularly interesting, from the observations of its former possessor. There is a copy of it by B. Franco which belonged to Sir T. Lawrence. Engraved in the *Italian School of Design.*

Size, 15½ inches by 10 inches. From the Collections of J. Richardson, Esq. Lord Spencer, and W. Y. Ottley, Esq.

20. Study from the Last Judgment—a demon gnawing the leg of a man; red chalk. See Landon's M. Angelo, Pl. 1.

Size, 10½ inches by 8⅛ inches. From the Collection of J. Harman, Esq.

21. Study Architectural with a Female Head—bistre pen.

Size, 11⅛ inches by 8⅞ inches. From the Collection of the Chev. Vicar.

22. A Window—an Architectural Study, executed in black chalk; and on the reverse is an Arm, and some Architectural Sketches.

Size, 16½ inches by 10 inches. From the Collections of M. Buonaroti, and the Chev. Vicar.

23. A Door—an Architectural Study, with some writing. Executed in black chalk, washed with bistre.

Size, 1[illegible]¼ inches by 10¼ inches. From the Collections of M. Buonaroti, and the Chev. Vicar.

24. Sheet of Architectural Studies—of Doors, Windows, &c. pen Drawing in bistre.

Size, 15¾ inches by 10⅜ inches. From the Collections of Signior Buonaroti, and the Chev. Vicar.

25. A Female—seated; probably a Design for one of the Sibyls in the Sistine Chapel; in red chalk, from nature: treated in a grand style. See Landon's M. Angelo, Pl. 18.

Size, 10¼ inches by 7½ inches. From the Collections of M. Buonaroti and the Chev. Vicar.

26. A Sibyl—a noble Study for one of the Figures in the Sistine Chapel. It is executed with the pen, and possesses all the energy and grandeur of M. Angelo. See Landon's M. Angelo, Pref. p. 15.

Size, 10¼ inches by 7¼ inches. From the Collection of the Baron De Non.

27. A Male Figure—evidently a Study from the life for the Statue of David with the Sling, *in the Piazza Grand Duca at Florence*, red chalk. See Landon's M. Angelo, Pl. 21.

Size, 12⅜ inches by 6⅛ inches. From the Collection of W. Y. Ottley, Esq.

28. A highly-finished Study—of the Jonah for the Fresco in the Sistine Chapel, black chalk. See Landon's M. Angelo, Pl. 15.

Size, 15⅞ inches by 11⅛ inches. From the Collection of J. Harman, Esq.

29. Study of Horses, &c.—for the Horse in the great Fresco in the Pauline Chapel of the Conversion of St. Paul; in black chalk and pen. See Landon's M. Angelo, Pl. 3.

Size, 10½ inches by 7½ inches. From the Collection of the Chevalier Vicar.

30. Two Male Figures—apparently from antique bronzes, supposed to be drawn in the old age of M. Angelo.

Size, 13⅜ inches by 9½ inches. From the Collection of W. Y. Ottley, Esq.

31. The Restoration of the Torso—pen and bistre wash. *This Drawing is copied in*

Mr. Rogers's Imitations. See Pref. to Landon's M. Angelo, p. 39.

Size, 7 inches by 4⅞ inches. From the Collections of Mr. Richardson, and Sir Joshua Reynolds.

32. A capital Drawing of a Female Head—from the life, carefully drawn in red chalk. Superb.

Size, 12⅛ inches by 8¾ inches. From the Collection of J. Harman, Esq.

On the opposite Desk.

33. Various Studies for a Samson slaying a Philistine—tried in various attitudes; admirably drawn in black chalk: the expression and truth of the anatomy is perfect.

Size, 9¾ inches by 8½ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

34. A very spirited composition—Warriors fighting for the Cartoon of the Battle of the Florentines against the Pisani on the banks of the Arno; also the Conversion of St. Paul; bistre pen. See Landon's M. Angelo, Pl. 3, 54.

Size, 10 inches by 7¼ inches. From the Collection of W. Y. Ottley, Esq.

35. A Female Portrait in profile—of very expressive countenance. Her head is adorned with a singularly formed cap; executed in red chalk.

Size, 8¼ inches by 6¼ inches. From the Collection of M. Buonaroti, and the Chevalier Vicar.

36. A highly-finished Composition for the Holy Family—black chalk.

Size, 13⅛ inches by 10¼ inches. From the Collections of Sig. Bossi, Milan.

37. The Head of a Man—looking down; slightly marked in chalk, of a grey tone. Full of expression and character.

Size, 9½ inches by 8 inches. From the Collections of Buonaroti and the Chevalier Vicar.

38. Samson and Dalilah—drawn in red chalk; a superb Drawing.

Size, 15⅝ inches by 10¾ inches. From the Collections of the Buonaroti Family, and the Chev. Vicar.

39. Study of the Body of a Man—in black chalk.

Size, 10⅛ inches by 6⅛ inches. From the Collection of Sir Joshua Reynolds.

40. Two Studies on one Mount—both in red chalk, the one a sitting male figure, and the other a grotesque head of a man.

From the Collection of Sir Joshua Reynolds.

41. An aged Female—probably a Design for one of the Sibyls; painted in Fresco in the Sistine Chapel; very highly finished with the pen, and full of character. *Engraved in the Work of Mr. Metz.*

Size, 13½ inches by 5¼ inches. From the Collection of R. Cosway, Esq.

42. Study for the Adam, in the creation of Eve—in the Sistine Chapel; careful Drawing, in black chalk. See Landon's M. Angelo, Pl. 24.

Size, 9⅛ inches by 5⅝ inches. From the Collection of Sir Joshua Reynolds.

43. The first idea for the Subject of the Salutation—black chalk, with the Autograph of Michael Angelo. See Landon's M. Angelo, Pl. 34.

Size, 8¾ inches by 8 inches. From the Collections of Signior Buonaroti, and the Chevalier Vicar.

44. A careful Drawing of our Saviour on the Cross—as presented by *Marcello Venusti;* black chalk. See Landon's M. Angelo, Pl. 42.

Size, 14⅝ inches by 10 inches. From the Collection of the the Chevalier Vicar.

45. The Taking Down from the Cross—a very splendid Composition, most important, as no Picture is known of this subject. This grand Design is of the first order; it is executed in red chalk. See Landon's M. Angelo, Pl. 44, 45.

Size, 14¾ inches by 11 inches. From the Collection of the Baron De Non.

46. Various small Studies of Figures—on three sheets of paper; admirably drawn in black chalk, chiefly for subjects from the New Testament, the Disciples asleep on the Mount, and the Virgin supporting the Body of our Saviour, &c.

Size, 13¼ inches by 13 inches. From the Collection of W. Y. Ottley, Esq.

47. Four Figures of Soldiers—ascending steps, highly finished, black chalk.

Size, 6 inches by 4¼ inches. From the Collections of Mr. Richardson, and Sir Joshua Reynolds.

48. Two Groups of many figures—being Studies for a Composition of the Healing the Israelites by means of the brazen serpent, erected by Moses. This beautiful Drawing is particularly interesting, on account of the

number of small figures introduced. It forms part of the vault of the Sistine Chapel.

Size, 13½ inches by 9¾ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

49. A beautiful sheet of Studies, for the David conqueror of Goliath—in bistre pen. See Landon's M. Angelo, Pl. 21.

Size, 12¾ inches by 7⅞ inches. From the Collections of King Charles I. and Lord Hampden.

50. Michael Angelo and his friend Ant. Della Torre—dissecting a human figure, which lies extended on a table, the arms hang to the ground, and a lighted candle is fixed in the stomach of the body. This valuable Drawing is mentioned by several authors, and is executed with the pen and bistre in a most spirited manner.

Size, 9¾ inches by 6¾ inches. From the Collections of M. Crozat, M. Mariette, the Marquis Legoy, and T. Dimsdale, Esq.

51. Five very fine Studies—on one Mount, one of which is the Death's Head in the Last Judgment; three of them in black chalk and one in red, on which is written, *de Mano di*

Anton Mini, who was a pupil of M. Angelo. See Landon's M. Angelo, Pl. 1.

From the Collections of the Buonaroti Family and M. Vicar.

52. A Fragment of the Cartoon—for the Fresco Painting of the Conversion of St. Paul in the Vatican; consisting of part of three of the figures in this very celebrated work. This highly interesting Study is drawn in bistre, and is unfortunately damaged. See Pref. to Landon's M. Angelo, p. 6.

Size, 14¼ inches by 13½ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

53. A fine sheet of Studies of male and female Heads—in red chalk.

Size, 15⅛ inches by 11 inches. From the Collection of J. Harman, Esq.

54. A Woman sitting playing with a Child—who stands on her knees; a Study from life, of which he has made use in one of his grand works in the Sistine Chapel. It is executed in black chalk, washed with bistre of a grey tone, and is *engraved in the Italian School of Design.* See Landon's M. Angelo, Pl. 18.

Size, 7 inches by 5¼ inches. From the Collection of W. Y. Ottley, Esq.

55. A Study for the Crucifixion—the Virgin fainting, a very highly-finished Design in red chalk. See Landon's M. Angelo, Pl. 42.

Size, 10½ inches by 7½ inches. From the Collection of M. Dijonval.

56. Study for the Last Judgment—a demon carrying a man; red chalk, highly finished. See Landon's M. Angelo, Pl. 1.

Size, 5¾ inches by 4 inches. From the Collection of Joseph Harman, Esq.

57. One of the Figures in the celebrated Fresco of the Last Judgment in the Vatican—an admirable Study: highly finished in black chalk, and touched with surprising truth as to anatomical knowledge. See Landon's M. Angelo, Pl. 1.

Size, 12½ inches by 5½ inches. From the Collection of W. Y. Ottley, Esq.

58. Study from the Life—for one of the Prophets, in the Sistine Chapel; King Joram; red chalk. See Landon's M. Angelo, Pl. 5.

Size, 8¾ inches by 8⅛ inches. From the Collection of the Prince Bo.

59. A Design for the Tomb of the Medici Family at Florence—a careful pen Drawing, washed with Indian ink. See Landon's M. Angelo, Pl. 17, 25, 26.

Size, 10 inches by 9⅜ inches. From the Collection of M. Dijonval.

60. Study for the Restoration of the Torso—vigorous pen Drawing. See Preface to Landon's M. Angelo, p. 39.

Size, 8⅜ inches by 5¾ inches. From the Collection of Sir Joshua Reynolds.

61. Study of several figures for the bottom part of the Last Judgment—a finished Drawing in red chalk. See Landon's M. Angelo, Pl. 1.

Size, 14 inches by 9⅜ inches. From the Collection of R. Cosway, Esq.

62. A sheet of Studies—a male figure, in red chalk; also a hand and face, smaller figures, and architectural; in bistre pen.

Size, 11⅛ inches by 7⅛ inches. From the Collections of Mariette, and the Marquis Legoy.

63. Two Studies upon one Mount—for a female head, also for a dragon; black chalk.

From the Collection of W. Y. Ottley, Esq.

64. Head of a Man—in a sort of Phrygian cap, with his mouth open, as if singing. The expression truly surprising; drawn with red chalk: his hand holds his cloak together. Evidently from nature, and highly interesting, from its extreme finish and truth.

Size, 6 inches by 5 inches. From the Collection of the Duke of Modena.

The numbers are continued on the two-sided Drawings, placed perpendicularly on the top of the desks.

65. Four Leaves of his Pocket Book—pasted together; on which he has drawn several small figures, which has served for his grand works in the Sistine Chapel. These first thoughts shew the progress of his method of art: they are slightly sketched from nature, as attitudes, and are executed in pen and black chalk. See Landon's M. Angelo, Pref. p. 15.

Size of the four, 11½ inches by 11 inches. From the Collection of W. Y. Ottley, Esq.

66. The Virgin, Child, and St. Elizabeth —a pen Drawing, of singular composition. The Virgin and Child are sitting on the knee

of St. Elizabeth; on the reverse are some anatomical Studies, and three heads of great expression.

Size, 10 inches by 7 inches. From the Collections of M. Crozat, the Marquis Legoy, and T. Dimsdale, Esq.

67. The Taking Down from the Cross—a grand composition of ten figures, drawn in red chalk. (See No. 45.) See Landon's M. Angelo, Pl. 44.

Size, 10½ inches by 6¼ inches. From the Collection of J. Hudson, Esq. J. Richardson, Esq. and Sir J. Reynolds.

68. Various Studies—a Leg, of which the bones are drawn with surprising truth to nature, and the sinews and flesh marked in red chalk. Also some heads of caricature. On the reverse are other Studies.

Size, 11¼ inches by 8¼ inches. From the Collections of M. Crozat, Mariette, and the Count de Fries.

69. A sheet containing four leaves—of M. Angelo's pocket books, with pen sketches. *It also contains several very interesting memorandums for the grand work of the Sistine Chapel.* See Pref. to Landon as before.

Size, 11⅛ inches by 11⅛ inches. From the Collections of Sig. Buonaroti, and the Chevalier Vicar.

70. Two Figures— in large cloaks, one in an attitude of thought; on the reverse is the head of a man in a cap; executed with the pen and bistre, and engraved in the *Italian School of Design.*

Size, 10¾ inches by 7 inches. From the Collection of W. Y. Ottley, Esq.

71. A sheet of Studies—for the Tomb of the Medicis, admirably drawn with the pen and bistre, shewing the exactest knowledge of anatomy. On the same side is a Study of J. de Medici, in a helmet, slightly drawn in black chalk; on the reverse are several Studies. This magnificent sheet is in his best style. See Landon's M. Angelo.

Size, 17¼ inches by 11¼ inches. From the Collections of Crozat, Mariette, the Marquis Legoy, and Thomas Dimsdale, Esq.

72. A magnificent Study—for one of the figures on the Tomb of the Medici at Florence, drawn with surprising energy, in the grandest style of this Master, executed with the pen and bistre; with several fine Studies on the reverse, executed with the pen. It is

engraved. See Landon's M. Angelo, Pl. 17, 25, 26.

Size, 16 inches by 11 inches. From the Collections of M. Crozat, M. Mariette, Marquis Legoy, and Thomas Dimsdale, Esq.

73. A sheet of Studies—chiefly of sporting boys; admirably drawn with the pen, and executed with great spirit; on the reverse side are many other Studies in the same manner.

Size, 15½ inches by 11 inches. From the Collections of M. Crozat, Mariette, the Marquis Legoy, and Thomas Dimsdale, Esq.

74. Three small Studies—upon one mount; bistre pen, *with the autograph of M. Angelo.*

From the Casa Buonaroti, the Chevalier Vicar, and W. Y. Ottley, Esq.

75. A careful Study of the Back of a male figure—pen Drawing washed with bistre.

Size, 10⅜ inches by 7⅜ inches. From the Collections of Sir Peter Lely, and Mr. Richardson.

76. Jupiter and Ganymede—bistre pen. Other Studies at the back.

Size, 10⅛ inches by 7½ inches. From the Collection of W. Y. Ottley, Esq.

77. A sheet of Studies—heads, a leg, and figures wrestling; red chalk. *This Study appears to have been a lesson for a pupil.* (See No. 5, 40.) *At the back is a sonnet by M. Angelo.*

Size, 16⅛ inches by 11⅝ inches. From the Casa Buonaroti, and the Collection of Chev. Vicar.

78. A Cupid—undraped; probably a Design for the celebrated Statue which he made and buried, to be dug up as an antique, by which he deceived the antiquaries of Rome, and established his reputation. It is highly finished in black chalk; and is, in point of grace and classic feeling, equal to the best of the Greek sculptors. On the same sheet is a very slight memorandum sketch, in black chalk, for a compartment of the Medici Tomb. On the reverse, Three Figures Fighting—a small slight pen Study See Landon as before.

Size, 6½ inches by 5 inches—the other, 8¼ inches by 5¼ inches. From the Collections of M. Buonaroti, and the Chev. Vicar.

79. Head of a Cupid—probably a Study for the head of the celebrated Statue which (as

before stated) had been taken for antique workmanship. It is in the Greek taste, and executed in red chalk; on the reverse is a Study of drapery, drawn with the pen, and *some of the handwriting of M. Angelo, respecting his accounts.* See Preface of Landon's M. Angelo, page 8.

Size, 8 inches by 6¼ inches. From the Collections of M. Buonaroti, and the Chev. Vicar.

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